CALIFORNIA SCHOOL · OF FINE · · ARTS

· SEASON ·
1924 · 25

Neither silk nor velvet nor cambric nor gold forms this luxury, but only the material made rich by the hand of the artist. No, it is the imagination alone which, with its fantasy, has given splendor to the abode.

—Letters of Paul Gauguin

. . .

L'art pour l'art? — Pourquoi pas?
L'art pour vivre? — Pourquoi pas?
L'art pour plaire? — Pourquoi pas?
Qu'importe, si c'est de l'art?

—Letters of Paul Gauguin

PORTRAIT STUDY BY EUGENE IVANOFF

CATALOGUE OF
THE CALIFORNIA SCHOOL OF
FINE ARTS
SAN FRANCISCO

REGULAR SESSION, 1924-1925

FACULTY

LEE F. RANDOLPH, Director of the School
Painting and Drawing from Life, Portrait, and Antique; Composition and Anatomy

E. SPENCER MACKY, Dean of the Faculty
Painting and Drawing from Portrait and Life (Day and Night Schools); Antique; Perspective; Pen and Ink Rendering

CONSTANCE MACKY
Life, Portrait, Antique, and Still Life Painting (Day and Night Schools)

RALPH STACKPOLE
Sculpture; Ornamental Modeling (Day and Night Schools)

GOTTARDO PIAZZONI
Landscape Painting and Composition

GERTRUDE PARTINGTON ALBRIGHT
Figure and Costume Sketch Class; Composition; Short course in Etching

RAY S. BOYNTON
Mural Decoration; Methods; Illustration

MARIAN HARTWELL
Color and Design; Interior Decoration; Textile Design; Handicrafts

JUDSON L. STARR
Applied Graphic Art; Lettering; Posters

CHARLES BLEIL
Mechanical Drawing; Constructive Design

LUCIEN LABAUDT
Costume Design

ALICE B. CHITTENDEN
Saturday Classes

CALIFORNIA SCHOOL OF FINE ARTS

REGULAR SESSION 1924-1925

THE California School of Fine Arts was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California. The School is situated in the San Francisco Institute of Art (formerly the Mark Hopkins Institute) on the corner of California and Mason streets, in the residence district, overlooking the Bay of San Francisco.*

This widely known institution, devoted to the cultivation of the fine arts, has back of it a brilliant record of achievement. It stands for sane and progressive art, and endeavors to give its students, by the inspiration of thoughtful example and fundamental art education, a right start on the road to success. It has numbered among its students many who are prominent in American art today.

Its students have won many awards in national competition, as well as a majority of local competitive awards.

During the last Regular Session (August, 1923, to May, 1924) eight hundred and twenty-seven students were enrolled in the School.

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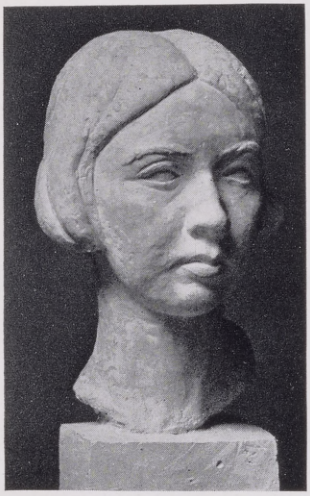
* This property has been sold, and it is planned to erect on a new site a fine modern-equipped building as the future home of the School. The address of a possible temporary location and of the new School will be given later.



HEAD BY PHILO MONTAGUE

AIMS: The aim of the School is to teach what to strive for and how to attain it; and its methods imply both reverence for nature and reverence for self, uniting an absolute thoroughness of training with a respect for truly creative individuality. It seeks to produce not only appreciative teachers, but creative artists; to guide students at once toward a thoroughly mastered vocation and a high ideal; not only to inspire them to "hitch their wagon to a star," but to teach them how to "build the wagon."

ENROLLMENT AND INSTRUCTION: Students may enter the School at any time.

No examination or previous instruction is required for the Fine Arts and professional courses of study.

Students desiring to take the Normal Course to qualify as teachers of art must be high-school graduates or the equivalent, with at least fifteen units of recommended high-school work to their credit, and must file with the School, besides a diploma, a detailed record of scholarship.

Work from still life or cast will be given to beginners by the life-class instructor, so far as he deems necessary to fit them for the life classes.

A serious study of Anatomy is required of all students who work in the life classes.

The instruction is individual, as well as by lectures, and informal talks to the class, and aims to develop accurate observation and a thorough understanding of form.

Students are given every opportunity to advance as rapidly as is consistent with sound training.

Certificate of attendance based upon the work accomplished will be given at the close of the term.

The instructors are present to give criticisms two or three times a week.

The library of the School, containing many valuable books on art and the art magazines, is open to students.

The Faculty have spent years of study in leading art schools of America and Europe. Their unquestioned ability as teachers insures competent direction of the student's work.

SCREEN DESIGN
BY GRACE CLEMENTS

HISTORY OF ART: A course of lectures on the History of Art, tracing its growth and development from ancient to modern times and the influences that decided its character, with particular emphasis put on composition. These lectures will be profusely illustrated by lantern-slides. Also many other interesting lectures on various art topics will be given during the year.

BATIK
BY ZELLA DECKER

TEACHERS OF ART: The School offers a Normal Course comprising four years of comprehensive and systematic courses of study leading to the special type certificate for supervising and teaching art in grade and high schools. (See complete announcement of Normal Course outlined in special folder.)

CALENDAR FOR 1924-1925: The first term opens Monday, August 18, and closes Saturday, December 20, 1924. The second term opens Monday, January 5, and closes Friday, May 15, 1925.

The Saturday classes continue throughout the year uninterrupted by the vacation periods.

SCHOLARSHIPS: A yearly Scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, will be awarded at the close of each regular session.

In order to encourage deserving pupils of the School the San Francisco Art Association offers several Annual Scholarships.

The awards are made by the Faculty on the general standard of work and progress attained during the course of the year.

THE ANNE BREMER MEMORIAL FUND: In memory of the late Anne Bremer, distinguished California painter and former active member of the San Francisco Art Association, a fund of about twenty thousand dollars has been created by public subscription, the income from which will be used each year for the aid and encouragement of deserving students of the School. Awards will be made according to the terms of the fund, in scholarships, and in other ways for the financial assistance of those who would otherwise be unable to pursue the study of art.

HIGH SCHOOL SCHOLARSHIPS: An Annual Competition for three scholarships is offered by the School at the close of the second term, open to all high school students of this state. Work in either Drawing, Modeling, or Design must be submitted not later than Monday, April 20, 1925. Further information will be sent to high schools some weeks in advance of this date.

MISCELLANEOUS: Prize competitions of various kinds will be held from time to time during the year.

The School reserves the right to select certain examples from the work of each student for exhibition.

For the convenience of students the School maintains a store where supplies may be bought at lowest prices.

SUMMER SESSION, 1925: A Summer Session of six weeks will be held as usual next summer, June 22 to August 1, 1925.

With instructors and general courses of study much the same as for the Regular Session, it is particularly organized to give those who have only the vacation

period free for individual study—teachers especially, as well as many regular students of the School—the advantage of six weeks of intensive art study.

The aim each summer is to add to the fundamental instruction given some features of exceptional interest.

Teachers of art will find courses which apply directly to the work they are doing. The classes are arranged with a view to their particular needs. Credits will be given toward the Normal Teachers Course to students properly enrolled for this course. A special catalogue of the Summer Session giving full detailed information is prepared in the spring and copies will be mailed on request.

FIGURE BY RUTH CRAVATH

COURSES OF STUDY

LIFE CLASSES: Painting and Drawing from Life and Antique—The study of form expressed in line, mass, and color, and of proportion and values. A course giving the broad foundation work for art students.

Models pose in both long and short periods, and particular attention is devoted to memory drawing.

As a knowledge of anatomy is so essential to good drawing of the human figure, all students working in the morning life and antique classes are required to attend the lecture of one hour on anatomy, given on Tuesday mornings. Any exceptions to this rule must be made by application to the Director.

Prerequisite: A satisfactory amount of elementary drawing.

M., Tu., W., Th., F., 9 to 12.

PORTRAIT: Portrait Drawing—The study of character, construction, and expression, in charcoal and other media.

Portrait Painting—Advanced students study the fundamental principles of Portrait Painting and Composition, with interesting arrangements of costumes and accessories.

Prerequisites: At least one semester of Still Life Painting and satisfactory proficiency in Portrait Drawing.

M., Tu., W., Th., F., 1 to 4.

LIFE CLASS DRAWING BY JOHN ATHERTON

SCULPTURE AND ORNAMENTAL MODELING: The course in sculpture, one of the oldest and most fundamental of the arts, comprises modeling from the human figure, the study of it as a whole and in detail, and aims to give the student a thorough knowledge of form that will be helpful even if he follow one of the other branches of art. Composition in groups and bas-relief. Also the study of animals will be introduced.

A professional course in ornamental modeling, including study of historic ornament, styles, and periods. The relation of sculpture to architecture.

Plaster casting in both piece and glue moulds will be demonstrated by experts for benefit of students at various times during the year. Advanced students will be taught marble-cutting.

M., Tu., W., Th., F., 1 to 4.

ARCHITECTURAL DESIGN: When sufficient applications are received, a class will be formed to follow the problems of the Beaux Arts Institute of Design in architectural composition.

An atelier will be at the disposal of the registered students where regular criticisms will be given by a competent architect.

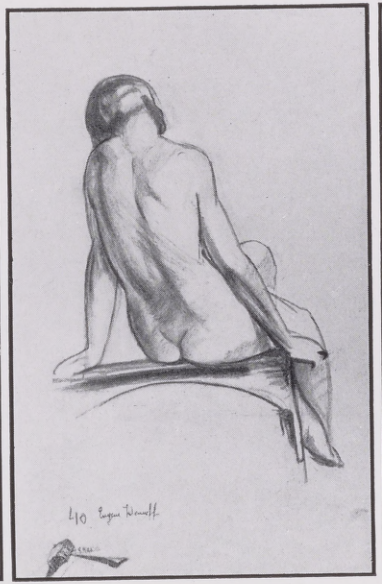
Rudimentary knowledge of mechanical drawing is desirable.

The work will embrace study of orders, simple design, advanced design.

Hours to be announced.

MURAL DECORATION, METHODS, ILLUSTRATION: This class aims to develop in students the expression of ideas in pictorial form, both in black and

MARIAN TRACE



EUGENE IVANOFF

MIKI HAYAKAWA

LIFE CLASS SKETCH

white and in color. It will embrace the study of wall decoration—using both abstract and naturalistic forms of design—and various methods of mural painting.

Students will be encouraged to carry out projects of composition, both in the field of illustration and of painting.

A certain amount of preliminary work from life is an essential preparation for this class.

M., Tu., W., 1 to 4.

SKETCH CLASS: Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

Th., F., 1 to 4.

COMPOSITION: This vital subject in the training of an artist will be given special consideration through a course of lectures by Mrs. Albright, including criticism of work brought in by members of the class on problems assigned from week to week. The lectures will be profusely illustrated by stereopticon slides, when analyses will be made of works by the great masters, both ancient and modern.

All students enrolled in this course must submit work each week for criticism.

Th., 4 to 5.

STILL LIFE: Painting from still-life arrangements. No better practice work is known for the art student than still-life painting, teaching him to see and express

the true elements of form, just relationship of values, and harmony of color.

Prerequisite: At least one semester of Elementary Drawing.

M., Tu., W., Th., F., 9 to 12 and 1 to 4.

PERSPECTIVE: A complete course in theoretical and applied perspective, drawing from still life, interiors, and out-of-doors subjects.

This course is required of all beginning students.

M., 9 to 12—1 hr. lect.; 2 hrs. lab.

PEN AND INK RENDERING: This will be included as part of the above course in perspective, in the second term. Study of the technique necessary in many branches of professional work.

Prerequisites: At least one semester in Perspective and Elementary Drawing.

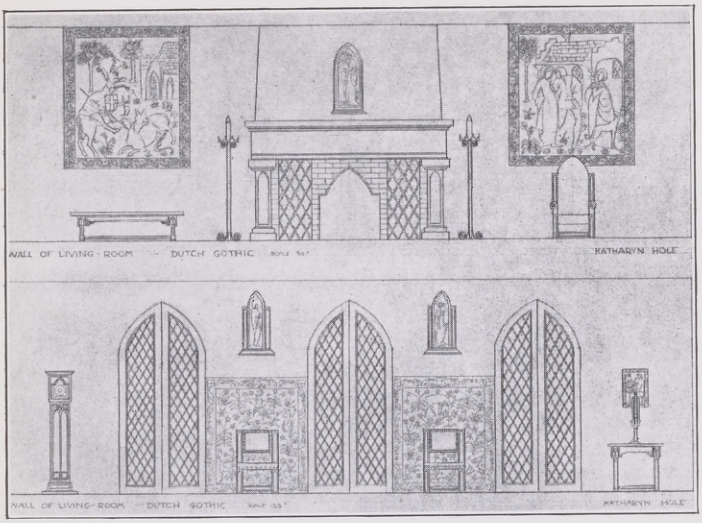
M., 9 to 12.

CONSTRUCTIVE DESIGN: This course will be of great practical value to students working toward the industrial and applied arts, and is designed especially to supplement the course in Interior Decoration. It will enable students to make detailed working drawings of furniture, lighting fixtures, grills etc.,—in fact, of any article they previously had designed. From these drawings the articles might be made or constructed.

The course will include a study of historic styles and periods. Beauty of proportion and the relation of structure, function and design will be emphasized by many historic examples.

Prerequisites: Courses in Perspective and Mechanical Drawing.

M., 1 to 4.



CONSTRUCTIVE DESIGN BY KATHARYN HOLE

MECHANICAL DRAWING: A comprehensive course in Mechanical Drawing open to all beginning students. This course is required of all Normal students and for the courses in Constructive Design and Interior Decoration.

M., 1 to 4.

LANDSCAPE PAINTING: All day Saturday Mr. Piazzoni will conduct a course in Landscape Painting at beautiful and picturesque points about the bay to be designated by him each week. This will give time for serious study of open-air effects. Work in perspective will be included in this course.

In case of inclement weather the class will meet in one of the studios of the School, where the time will be

devoted to the important study of landscape composition with talks on the subject by the instructor.
S., 9 to 12 and 1 to 4.

ANATOMY: A course of lectures embracing a complete presentation of human anatomy from the artistic standpoint, designed especially to give the student an exact knowledge of the big principles of construction of the figure in their relation to its expression in art. All students working in life classes are required to take this course, which is essential to good figure drawing. The lectures will be illustrated by drawings, anatomical charts, and living model. Text-book recommended is Arthur Thompson's "Anatomy for Art Students."
Tu., 11 to 12—1 hr. lect.

COMMERCIAL DESIGN
BY DORIS BLACK

ETCHING: An eight weeks' course is given the latter part of the second term for study of the art of etching. The School is equipped with an excellent etching press, so that students may learn the complete process.

APPLIED GRAPHIC ART: (Comprehending Commercial Art, Posters, Lettering, etc.). The School offers a thorough course in these branches of Applied Arts; a study of the requirements, the technical difficulties and limitations, and all the practi-

cal problems that the student will be required to meet in professional work.

A part of the year will be devoted to the study of Lettering, with special lectures on the subject and consideration of fine examples, ancient and modern. Lettering for both artistic and commercial needs.

For entrance into this course a knowledge of drawing is required, and students must submit work of sufficient merit to be accepted by the Faculty. Beginners must first take a course in drawing.

F., 1 to 4—1 hr. lect.; 2 hrs. lab. Night School: F., 7 to 10.

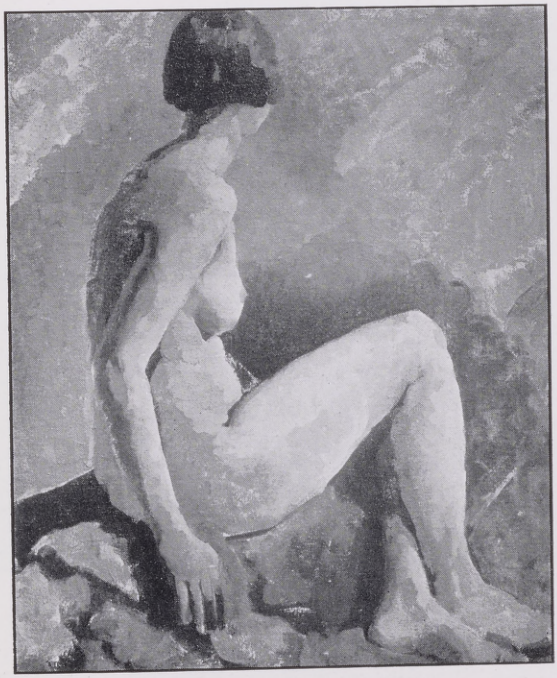


FIGURE PAINTING BY MARJORIE LEE EATON

SATURDAY CLASSES

These classes, for children and adults, are held throughout the entire year, and have been eminently successful. Drawing from still life, antique, and the portrait model. Advanced students work in color.

Special children's course in design.

The attention of parents is particularly called to the lifelong advantages to children of early training in drawing and general education in the principles of art.

S., 9 to 12 and 1 to 4.

LANDSCAPE PAINTING BY JOHN ATHERTON

DESIGN COURSES

The object of the Design Department is:

First, to study in simple, abstract, decorative compositions the principles of design and color which lie back of all form and color composition.

Second, to apply the principles studied through more highly decorative composition; and through courses of Interior Decoration, Costume, Textile Design, and Handicraft.

BEGINNING CLASSES:

(*a*) *Creative Design:* A beginner's course in modern decoration in which the fundamental principles of design and color harmony are studied and practiced. It aims to develop through the imagination the ability to create, with abstract forms and imaginative interpretation of material form, fine arrangements and relationships of line and form. Likewise, it aims to show a parallelism between the problems studied and the development of primitive, ancient, and medieval design—with the influence of these upon modern decoration.

W., 1 to 4—1 hr. lect.; 2 hrs. lab.

(*b*) *Color:* An intensive course designed for the study of modern prismatic color. A series of abstract color studies, embracing (1) the scientific facts concerning color; (2) the creative principles governing

FRANK MCINTOSH

EDLOE JOHNSON

KATHARYN HOLE

COSTUME SKETCH CLASS

color harmony; (3) the application of these principles to the use of color in art and daily life.

F., 9 to 12—1 hr. lect.; 2 hrs. lab.

(*c*) *Handicrafts:* A course in various craft mediums to which students may be recommended as their work shows desirable possibilities for application.

Tu., 9 to 12 and 1 to 4.

ADVANCED CLASSES:

(*a*) *Creative Design and Color:* In color, the advanced course deals primarily with the composition of modified in contrast to intense or prismatic color. Textile Design is the medium through which the study is executed.

In design, versatility and richness are developed by increasing the vocabulary with further creative interpretations of leaf, flower, plant, tree, landscape, animal and human forms. Also, a study of the historic interpretation of these is made.

Besides the textile work large decorative compositions are made—maintaining fine mass and line arrangements—with special attention given to background spaces.

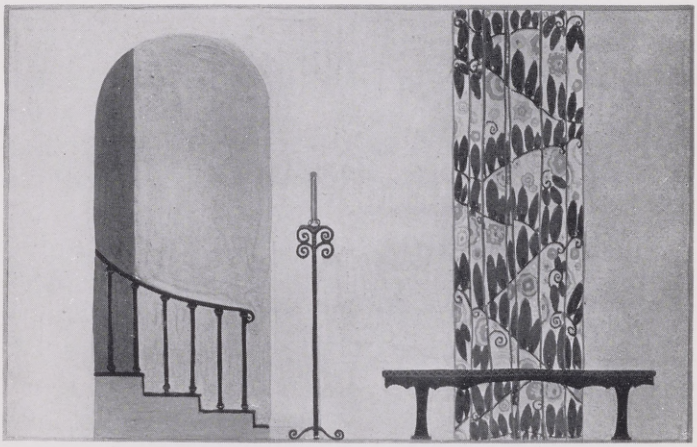
W., 9 to 12—1 hr. lect.; 2 hrs. lab.

(*b*) *Handicrafts:* A course in tie-dyeing, batik, needlecraft, block-printing and stenciling. Students are recommended for this work. Designs may be submitted and, if satisfactory, may be executed through any one of these mediums which are indicated. The compositions developed in the advanced Creative Design and Color

course are built to directly furnish material for application.

Tu., 9 to 12 and 1 to 4.

INTERIOR DECORATION: This is essentially a course dealing with the application of creative principles of design and color to the modern home interior and its furnishings. The aim is to achieve harmonious schemes



INTERIOR DECORATION BY MILLIE TRESKOW

and arrangements through the intelligent use of form, color, and texture, and to acquaint the student with the inherent beauty of many simple and inexpensive materials.

A study of historic furniture and furnishings is made in order to understand the development and subtler relationships of proportion, line, weight, and texture in Interior Decoration.

Prerequisites: (*a*) One year of Creative Design and Color work;

(*b*) Mechanical and Constructive Design; or experience and work submitted which will be an equivalent to this.
Th., 1 to 4—1 hr. lect.; 2 hrs. lab.

NIGHT CLASS IN BEGINNING DESIGN: A beginners' course in modern decoration—requiring no prerequisite in painting or drawing. Essentially a study of the fundamental principles of design and color harmony for appreciation of decorative art.

It aims to develop through the imagination of the individual the ability to create beautiful arrangements with abstract forms and prismatic color.

This class is attended not only by regular art students, but by many representing a great diversity of art interests.
M., 7 to 10—1 hr. lect.; 2 hrs. lab.

NIGHT CLASS IN ADVANCED DESIGN: The course is planned as a continuation of the beginning term. It closely parallels the advanced class given on Wednesday mornings, of which an outline will be found on the previous page.
W., 7 to 10—1 hr. lect.; 2 hrs. lab.

COSTUME DESIGN: Historic interpretations and present modes in costumes related to the principles of creative design and color. Draping, cutting, and fitting will be given as an essential part of the work.
F., 1 to 4—1 hr. lect.; 2 hrs. lab.

CREATIVE COSTUME DESIGN: A special three-month course in original costume designing, covering basic principles of draping, pattern-making, and fit-

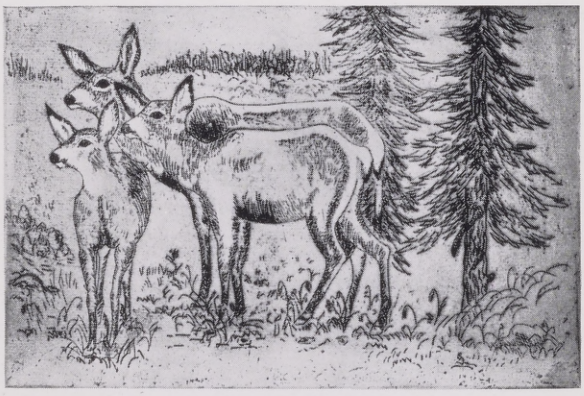
ting. The course gives practical training in the actual production of theatrical and historical costumes and present-day dress. It is founded on an understanding of the esthetic principles of line, balance, and color.

This course offers a rare opportunity to students who desire thorough training in the art of Costume Designing, both for educational and professional purposes. As the instruction is mainly individual, the student may progress into highly specialized and advanced lines of work.

Visits will be made to shops where the actual making of costumes may be watched through all phases of production.

Life drawing is included as an aid to the presentation of original ideas in Fashion Illustration. Students should also take work in the regular Life Drawing Classes of the School. An extra fee is charged for this course. Full particulars may be had on application.

M., W., 1 to 4—1 hr. lect.; 2 hrs. lab. S., 2 to 4.



ETCHING BY MARY PECKHAM

NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY

HOURS, 7 TO 10 P.M.

THE Night School offers special opportunities to those young men and women who can study only at night, by providing a course of study that practically duplicates that of the Day School.

In all the classes, whether in Drawing and Painting, Design, or Sculpture, the instructors emphasize those essentials of imagination, line, proportion, construction, and color that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the everyday world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing and the use of simple materials is taught by the same instructors who teach the advanced classes.

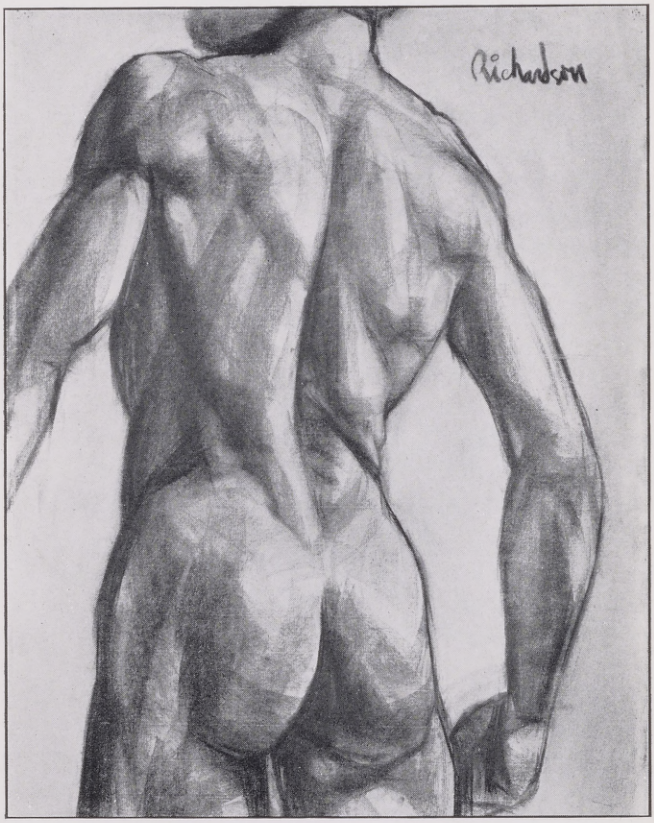
When the student has acquired a necessary proficiency in drawing from the living model, he may also work in the Applied Design and Poster Art classes.

Class lectures on Artist's Anatomy will be given regularly to supplement the usual individual instruction.

The Design Course aims to give the student a knowledge of the elements of creative design, culminating in the practical application to textile and interior decorating. (For further information, see general "Courses of Study.")

The Sculpture Class provides the necessary knowledge and technique to equip the student for practical architectural needs. Students may enroll at any time.

Except for the Sculpture and Design classes, the Night School is in session continually from June 23, 1924, to May 15, 1925. Students may enroll at any time.



NIGHT LIFE CLASS DRAWING BY BOARDMAN RICHARDSON

SCHEDULE OF CLASSES : MORNING SESSIONS : 9 to 12

Monday	Tuesday	Wednesday
LIFE PORTRAIT *Lee F. Randolph* • • • PERSPECTIVE PEN AND INK *E. Spencer Macky*	LIFE PORTRAIT ANATOMY *Lee F. Randolph* • • • LIFE ANTIQUE *Constance Macky* • • • HANDICRAFTS *Marian Hartwell*	LIFE PORTRAIT *Lee F. Randolph* • • • ADVANCED DESIGN *Marian Hartwell*
Thursday	**Friday**	**Saturday**
LIFE PORTRAIT *Lee F. Randolph* • • • STILL LIFE PAINTING ANTIQUE *Constance Macky*	LIFE • • • COLOR AND DESIGN *Marian Hartwell*	LANDSCAPE PAINTING (All Day) *Gottardo Piazzoni*

AFTERNOON SESSIONS: 1 to 4

Monday	Tuesday	Wednesday
PORTRAIT *E. Spencer Macky* • • • SCULPTURE *Ralph Stackpole* • • • CONSTRUCTIVE DESIGN MECHANICAL DRAWING *Charles Bleil* • • • COSTUME DESIGN (Special Class, 1 to 4) *Lucien Labaudt* • • • MURAL *Ray S. Boynton*	PORTRAIT AND STILL LIFE PAINTING *Constance Macky* • • • HANDICRAFTS *Marian Hartwell* • • • SCULPTURE • • • MURAL	PORTRAIT *E. Spencer Macky* • • • SCULPTURE *Ralph Stackpole* • • • STILL LIFE PAINTING • • • CREATIVE DESIGN *Marian Hartwell* • • • MURAL *Ray S. Boynton* • • • COSTUME DESIGN (Special Class, 1 to 4) *Lucien Labaudt*
Thursday	**Friday**	**Saturday**
PORTRAIT • • • SCULPTURE • • • STILL LIFE PAINTING • • • INTERIOR DECORATION *Marian Hartwell* • • • SKETCH (Composition Lect. 4 to 5) *Gertrude Partington Albright*	SKETCH *Gertrude Partington Albright* • • • SCULPTURE • • • STILL LIFE PAINTING • • • APPLIED (Commercial) ART *Judson L. Starr* • • • COSTUME DESIGN *Lucien Labaudt*	LANDSCAPE PAINTING (All Day) *Gottardo Piazzoni* • • • COSTUME DESIGN (Special Class, 2 to 4) *Lucien Labaudt*

*** *Preparatory classes daily both morning and afternoon. The work includes Drawing, Composition, Perspective, and Constructive Anatomy, Students may enter at any time*

*** *Composition given in connection with all life classes. See special note on Composition Courses.*

*** *Saturday (all day)—Drawing classes for children and adults*
Alice B. Chittenden

NIGHT SCHOOL : 7 to 10		
Monday	Wednesday	Friday
DRAWING AND PAINTING FROM LIFE *E. Spencer Macky* *Constance Macky* . . . SCULPTURE *Ralph Stackpole* . . . BEGINNING DESIGN *Marian Hartwell*	DRAWING AND PAINTING FROM LIFE *E. Spencer Macky* . . . SCULPTURE . . . ADVANCED DESIGN *Marian Hartwell*	DRAWING AND PAINTING FROM LIFE *E. Spencer Macky* *Constance Macky* . . . SCULPTURE *Ralph Stackpole* . . . APPLIED (Commercial) ART *Judson L. Starr*
***Special class for beginners held each evening*		

TUITION FEES

Ten half days per week		$18 month	$65 term
Five half days per week		$13 month	$47 term
Two half days per week	Life and Portrait classes excepted	$8 month	$28 term
Saturday Class (9 a.m. to 4 p.m.) . .		$7 month	$25 term
Special Class in Landscape Painting, Saturday all day		$8 month	$28 term
Night School—Monday, Wednesday, Friday—three nights per week . .		$7 month	$25 term
Special Design Classes:			
Beginning Design—Monday night .		$4 month	$14 term
Advanced Design—Wednesday night		$4 month	$14 term

All students enrolled for ten half days per week have the privilege of attending the Landscape Class without extra charge. To all other regular students a rate of $5.00 a month is made.

An enrollment fee of one dollar is charged.

Locker fee of one dollar is charged for rent of locker for a term or less.

The School authorities reserve the right to omit any course or branch of study if found desirable, and to make changes in the schedule and class work.

Term rates are granted only when such rate is paid within the first month of enrollment.

Students are not received in any class for a period of time less than a month, and the School will not refund money or be liable for time lost on account of absence from any cause.

Fees are not refunded to students who leave before the end of the period paid for.

*** *For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, San Francisco, California.*

RUG DESIGN BY M. H. GODLEY

THE SAN FRANCISCO MUSEUM OF ART

AFFILIATED WITH

SAN FRANCISCO ART ASSOCIATION

(ORGANIZED 1872)

AMONG the collections belonging or loaned to the Museum are the Emanuel Walter Collection of Paintings and Drawings by Modern Artists; the Carlotta Mabury Collection of Japanese Prints and Oriental Textiles; the Maud Rex Allen Lamp Collection; the Comparative Room of Ancient and Modern Paintings; the Room of Colonial and Revolutionary Art; the Faith Merriman Collection of Japanese Sword Guards; the Room of XVIIth-Century Japanese Screens and other works of art of the period; large Murals by Frank Brangwyn, Childe Hassam, and Arthur Mathews; a permanent Loan Collection of American and Foreign Art.

Constantly changing exhibitions of contemporary European and American art are held throughout the year.

Frequent lectures by experts on exhibits in the Museum.

Seven Arts Reading-Room and Reference Library, containing the foremost periodicals on the Seven Arts from all the civilized countries in the world.

Printed by TAYLOR & TAYLOR, San Francisco